MOVIETONE BULLETIN

Published in the interest of the Movietone Projectionist by

FOX CASE CORPORATION

460 WEST 54TH ST., NEW YORK

VOL. I, No. 23 — JUNE 9, 1928

Attitude and Work

Few men realize just how much depends upon their attitude toward their work.

Thomas A. Edison did not reach his present high place and accomplish the tremendous things he has by hating his work, neither did he do so by having merely a luke warm interest in it.

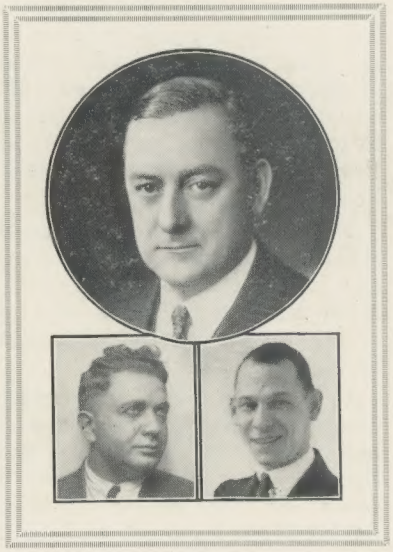
The individual who goes to his work in much the same frame of mind that a criminal goes to jail, or to execution, will never accomplish anything startling in connection therewith. He will be fortunate if he succeeds in holding down a job for any length of time.

The man who really wants to get ahead must manage to have at least some interest in what he is doing. His attitude toward his work must not be that of cordial dislike. He must not regard it merely as a sort of necessary evil; a thing to get a living with.

In projection surely there is plenty to interest one, the more especially if he is projecting sound in synchronization with motion. In fact every moment of such work is or should be filled with interest. You are dealing with and handling great forces. Optics, electrics, enormously finely adjusted mechanics, sound amplification, the vacuum tube both in amplifying and in rectifying and the distribution of both light and sound.

If your interest in and attitude toward your work is not at least fairly keen, my advice to you is to go into some other line of human endeavor, for you will never be of any real value to projection and aside from "serving time" it will never be of much value to you. But to the man whose attitude toward the work is that of keen interest, the field is very wide and he may go far and always up.

A Star Trio of Projectionists



These are the boys who put movietone over at the Globe Theatre, along New York's famous street of a billion bulbs.

Above: F. R. Day. Mr. Day is also secretary L. U. 306, I. A. T. S. E. and M. P. M. O., New York City.

On the left: Teddy Greenberg

On the right: Samuel Fiber

Use the Fader

Recently I have attended showings of movietone in which there was not a sufficient or well judged use of the fader. There is a wide field for the exercise of judgment in the use of that particular thing. It is "not so good" to hear a huge close-up figure speak in the voice you would expect to come from the lips of a man far away. Conversely it is an absurdity to hear a man in the distance speak with the volume one would expect to hear from a man right in front of one.

One of the highly important functions of the man who is projecting speaking or singing figures is to make such use of the fader that the sound is as nearly as possible natural sounding to the audience. If this part of the projectionists' duty is neglected, or not attended to very, very carefully, the results will not be the best and very soon theatre patrons will know exactly who is to blame for that sort of thing.

The projectionist *can* produce an effect of perfect naturalness, hence it is up to him to do so. Those who make the sound reproduction apparatus have supplied the means. It is up to the projectionist to make successful use of them.

Understand movietone and you will give the audience a perfect show. Even a turkey gobbler must know his stuff before he can strut it.

FILE THIS

That Sound Gate

In the last issue of the Bulletin you were reminded that there is always the possibility, not to say the likelihood, of emulsion depositing on the sound gate. You were further reminded that such deposit will badly injure, or may entirely ruin, the sound band, in which case the film is, of course, ruined, since it can no longer be used for sound production.

It was advised in this connection, as you will recall, that *you examine the sound gate carefully after the projection of each reel,* and if there is any deposit at all, that you remove it by rubbing with a moistened finger.

Keeping the sound gate clean is one of those little constant cares upon which a great deal depends. The redeeming feature of such cares is, if they are kept in mind and attended to they very quickly become habits. It naturally evolves, then, that *if you take care to keep the sound gate clean it will soon become second nature to keep the sound gate clean.*

When It Wobbles

Remember, brother, that when your sound gate wobbles the sound itself will also "wobble". When your projector intermittent sprocket wobbles, that great bridge, or maybe even a whole city out on the screen will wobble too.

And while you are about it, just remember that a bit of dirt on the rim of the sound gate sprocket will set up the sound "wobble", it therefore is up to you to scrub that particular sprocket with a tooth brush or something similar *every time* before you thread the film in. When the sound "wobbles" it is because your work itself has "wobbled", meaning that you haven't done it right.

When the picture wobbles, it is because there is something wrong with your intermittent sprocket.

What's that?

Oh yes it *could* be in the film itself, but that is extremely unlikely, because the methods of perforation are now so almost perfect that inaccuracies almost never occur.

The Light Beam

Is the beam of light from the projector aperture all getting into the projection lens? Have you removed the projection lens and measured the diameter of the beam of light at the point where it meets the lens?

If you have not, then how do you know the light all enters the lens? If it doesn't, then not only are you losing light, but you also are getting unevenness of illumination of the picture. And unevenness of illumination is *not* the best condition, you know, not by several good long hops and at least one big jump.

What can you do about it? Well, first of all you can measure the beam, as suggested, and know just what the condition is. Then if the beam is not all entering the lens it is up to you to make it do so. Your optical system is in need of attention. You will find full, complete information and advice as to what to do in the Bluebook of Projection, which every projectionist should have.

Possibly the lens itself is not of sufficient diameter, but lens diameter is a matter to approach with much care and full knowledge of all the various effects of increased or decreased diameters.

If you use a lens of unnecessary diameter, then you have a too-heavy first cost for the lens and the necessity for diaphragming it down, else there will be a halo of reflected light surrounding the true beam and this light will all reach the screen, but not at the right place.

It is always well to have the light beam as small as is possible at the point where it reaches the projection lens, because you may then use smaller diameter lens than you otherwise could, and such a lens has greater depth of focus than its wider diameter, brother. Also you can use a more narrow rotating shutter master blade and cut off blades, thus utilizing a greater percentage of the light.

There is much to understand and to study in this phase of motion picture projection and it is up to the projectionist to study and understand it. Unless he does he cannot possibly hope to be a high grade, efficient man.

FLICKERS

You have heard about the old cat that always finds her way back home? Well, if the picture and its movietone accompaniment do not please the audience the audience cusses the show. But the manager cusses the projectionist.

If you are wedded to your work the chances are you'll be a success. Unless, of course, you are a jack-of-all-trades. Then if you are wedded to your work you'll be a polygamist.

The responsibility of putting movietone over lies with the projectionist. Don't shoulder responsibility like a rookie shoulders arms. If he drops his gun it is his own toes that are apt to get mashed.

By no means least among the blessings movietone may be expected to bestow upon mankind is that it promises to put the eternal kibosh on the ginks who read titles out loud.

Movietone, of course, speaks for itself. So, for that matter, do a lot of people. The advantage with movietone is you can turn it on and off, and regulate it.

Don't blame every funny little noise onto movietone. That peculiar popping sound may be some girl in the audience chewing gum.

The projectionist is an important cog in a lot of machinery—and it is entirely up to him whether he meshes or not.

If the lubricant you use is best for its purpose—that's good oil. If you just *think* it is best—that's banana oil.

Don't let your new ideas get old. Age never made anything but liquor and Methuselah famous!

MOVIETONE BULLETIN

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FOX CASE CORPORATION

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VOLUME I, No. 24. JUNE 16, 1928.

Just A Suggestion

Not infrequently it happens that projectionists neglect or forget to remove the movietone mask when projecting silent pictures. This is not so good as it serves to eliminate some of the silent picture.

You should be very careful in such matters. Forgetfulness is no part of your duty as a projectionist. When you make a trip by railway you would not think very much of riding behind an engineer who occasionally forgot his train orders, would you? If you were in a restaurant and the waiter "forgot" to bring the soup I can imagine some of your remarks and your opinion of that particular waiter.

Possibly it might be well for those who will not concentrate and keep their mind upon their work to place some sort of a marker on the projector when the mask is on. The marker might be any one of a dozen things, but should be placed where either the eye or the hand will encounter it when threading the projector.

Really, though, when projecting a show for an audience, which may number into the thousands, your mind should be concentrated upon your work, just as the mind of the locomotive engineer must be concentrated upon his work. The entire show is in your hands while you are projecting. You can, by close application, make it a beautiful show or you can, by "woolgathering," carelessness and inattention make it a pretty bum proposition.

We depend upon you to put movietone over. We expect you to do it. Be on the job while you are in the projection room and thus be a real motion picture projectionist.

Be *real* careful and you won't have *reel* trouble.

A Trump Twosome of the Way-Out-West

This is a close-up of the crew of the Liberty Theatre, Wenatchee, Wash. (Sneeze the last syllable). Wenatchee is out where men are projectionists and women buy their own theatre tickets.

Trouble

Everybody has trouble. It doesn't make any difference what he does there is trouble connected with it. Even that old guy you have heard about who used to do nothing but bask in the sunlight in front of a tub had trouble. His trouble was keeping people from standing between him and the sun. And, too, on Mondays his wife wanted the tub to do the family washing. The projectionist, of course, is no exception to the trouble rule. And his troubles are real enough. Much responsibility rests upon him. Responsibility is trouble within itself. But, after all, where would we all be if it were not for trouble? We should be way back in the beginning of things living in caves and dragging women around by the hair. Their hair wouldn't be bobbed so we could get a handhold easily enough. Trouble makes a fellow stop and think. It is something which stands between him and something he wants. He has to solve it, and when he has solved it he is wiser and a step further along than he was before. Movietone has added to the responsibility of the projectionist. It has increased his quota of problems both mental and mechanical. But as fast as he solves them he becomes a more efficient and a more valuable man. If it weren't for trouble we should all be as stationary as a slow-motion picture of a Scotchman giving a tip.

FILE THIS

Extraneous Light

One hugely important necessity to high grade results in motion picture projection is the guarding of the screen so far as is humanly possible from all light other than that coming from the projection lens.

For the most part projectionists recognize the importance of this, and realize the harm extraneous light does to the screen image. Unfortunately, however, there still are theatre managers who apparently do not, and for their benefit I will go somewhat into detail in the matter, suggesting that projectionists who have light-struck screens bring this article to friend managers' attention.

The picture projected to the screen is, as you all know, nothing more or less than an enormous number of different light densities. There really is, from one viewpoint, no picture there—just shadings of light. That is proven by the fact that when the film breaks, instantly the whole screen is white and blank.

Take, for example, a barrel having hoops. The hoops appear solely and only because of the fact that there is more light or less light at that point than there is on the part which represents the staves. Or consider a window having a dark shade and a white curtain. The curtain is white because that portion of the film photograph which represents it lets almost all the light through; the shade is dark because the portion representing it lets through comparatively little light. The curtain is white and the shade dark exactly in proportion to the amount of light passing through each portion of the film photograph and reaching its relative place upon the screen. You all know all that of course.

However, what you perhaps do not quite realize is the fact that this is all purely a matter of contrast as between different shadings, and that *any* light reaching the screen from sources other than the projector aperture and projection lens *will fall indiscriminately on all shadings and therefore alter the contrast values.*

Think that matter over, friend Manager. It is of huge importance to you if you want a really good picture. Any considerable amount of light reaching the screen from, for example, the orchestra lights (usually reflected from the sheet music) will utterly destroy the finer shadings and contrast values of your screen image. *Utterly destroy it,* I said! It will not, of course, destroy the heavier shadings or, unless very bad indeed, entirely ruin the picture, but it will, nevertheless, tend to lighten all shadows, make all blacks more or less gray and injure all contrast values.

You might just as well question the fact that one plus one makes two as to question or dispute that fact. In many high class theatres I have actually witnessed the lower half of the picture so badly smeared with light reflected from the orchestra sheet music that the thing was plainly visible as a gray smudge clear across the lower part of the screen. Projectionists have, of my own knowledge, called the attention of managers to the conditions, only to have them fail or refuse to make any real attempt to remedy it.

Frankly I am utterly unable to understand the mental processes of a manager who will permit the chief thing he sells to the public to be thus man-handled, and its value reduced by utterly unnecessary bad practice. The screen *can* be shielded from such light. It should by all means be done, even though at the expense of some possible small sacrifice in other directions.

Notice: Numerous requests have been coming in for back numbers of Movietone Bulletin. The editor regrets to have to inform the enthusiastic readers and boosters of the Bulletin that the entire supply of back issues, Nos. 1-21 inclusive, has been exhausted, and he is unable to honor these requests.

Nothing is so bad it couldn't be worse except a centipede with fallen arches and a show that doesn't "click" with the audience.

FLICKERS

Have patience — Rome wasn't built in a day—big things have small beginnings—you can't learn all about movietone in a day. That is Adorable Dolly's philosophy. We saw Dolly the other day for the first time in ages. She hasn't achieved her ambition yet, but she says she is on the road to it. Dolly left the old home town a couple of years ago to turn the world over, but as yet the only thing she has turned over is pancakes in a Child's window.

Don't be too hasty in your judgment. Just because a girl has pumps on her feet and piping on her dress is no sign she has water on the knee.

Learn the mechanism of movietone—get that movietone consciousness. That's about all there is to putting over a perfect show. You don't need such a heck of a lot of backbone to succeed, unless you're a chiropractor.

Projectionist Pete—I thought you said that bird was wedded to his work! He hasn't been on the job for two days.

Movietone Mike—Well, you see, it's a companionate marriage.

Times have changed. An old-fashioned woman used to be a woman who had never seen a drunk woman. Now she is a woman who has never been a drunk woman.

If it's a close-up of some big guy the news reel is giving don't let the movietone fade out. The audience will think he is trying to whisper something to it.

The projectionist must keep his eyes and his ears busy. That isn't so much. Think of the stenographer. The average stenographer works her eyes, her ears, her jaws, her tongue, her hands and the boss all at the same time.

O, yes—*are you keeping the sound gate clean?*

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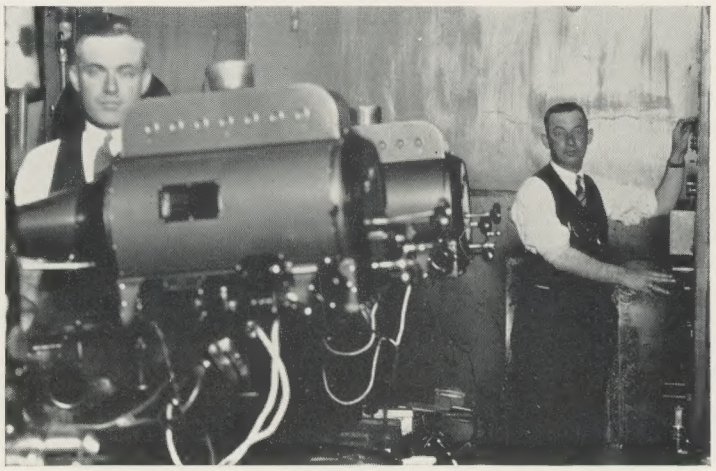
Taking Care

You take real pride in the perfection of your movietone sound reproduction, don't you? Certainly you do, else you would not be a true movietone projectionist. Well, brother, please remember that the fellow who must use those films after you get through with them also will have pride in the perfection of sound synchronism, always provided you give him the opportunity to project it perfectly.

However, if you (a) are careless and permit oil to get on the film; (b) don't clean your sound gate after each reel is run and thus scratch the sound band; (c) have the head and tail piece of your rewinder out of line with each other; (d) "pull down" when rewinding, or do any other of many other possible things which will work injury to the film, you are injuring the show your brother projectionist will put on. You are also marring the enjoyment of perhaps thousands of people who will, in other theatres, pay an admission to look at and hear what those films carry, which you have, by lack of attention to detail, injured.

(*Continued on last page, Col. 3*)

Bay State Contributes to Movietone Gallery



Above are the projectionists of the State Theatre, New Bedford, Mass., standing by to give the audience a movietone thrill. They are: George E. Kelley, looking over the lamphouse, and Alfred A. Davis standing at the panel.

Film and Record

The editor has been asked many times which he considers best and most practicable, the synchronized sound photographically impressed upon the film or the synchronized sound impressed upon a rotating "record."

It most emphatically is not the purpose of this Bulletin to draw invidious comparisons. I cannot therefore answer such questions, except to say that you have all heard the marvelously realistic, true-to-nature reproduction of sound by movietone process, and whereas with a record system a number of things may happen to ball up the synchronism, (that is no "poke at a rival"; you all know it is true), with the film method the sound is in perfect synchronism, and so long as the projector is properly threaded, it must and will stay that way, even though half a dozen lengths of film be cut out.

Movietone means more pay for the projectionist—more pay means getting rich quicker. Getting rich is a great deal like getting fat, anyway. You start out with a small figure and keep on doubling it.

THIS FILE

Heart to Heart Talk

Please understand that what I shall say is aimed at no one in particular. We hope and believe that every one of the movietone projectionists can read it and honestly say to himself, it doesn't apply to me! We have reason to believe that at least the great majority of movietone projectionists are taking their work seriously and striving to place our productions before their audience at as nearly as possible one hundred per cent. of their amusement and entertainment value.

We want to believe this, in fact to know it, because in the last analysis we know that the effectiveness of any motion picture production before any audience, whether it be silent pictures or with sound accompaniment, will, to a very large extent, depend upon how thoroughly the projectionist is on the job, exercising care and applying expert knowledge to his work.

And after all, men, projection is work. It is not play. It is a very, very serious work, too, because so very much depends upon its excellence. Poor work or careless work may cost your theatre much in wasted electric power and in too rapid deterioration of equipment. That is one phase of the matter, but after all the more serious, in fact by far the more serious end of it is the fact that careless, inefficient work in the projection room lowers the entertainment value of the productions placed before the audiences, hence lowers the box office income. In fact it may cut very deeply, though insidiously into the box office returns. This latter is especially true where the theatre depends largely upon regular patronage.

We of course fully understand that the projectionist cannot possibly place movietone productions, or other productions before his audiences at 100 per cent. value if his projection equipment is in less than perfect condition. In this respect, however, let the projectionist do a bit of soul searching. Be honest and ask yourself these questions. Answer them to yourself honestly and without any side-stepping. Have I done everything possible to put my equipment in the best possible condition, or have I side-stepped because doing it would involve work which I might avoid by taking the other course? For example, have I paid much real attention to the matter of lubrication? Have I really examined into the matter of what oil is best for the various purposes? Do I lubricate the equipment carefully, or do I just use any old thing provided, without question, and "squirt some of it on" upon occasion?

Continuing: When the manager refuses to supply a needed replacement part, do I do the best I can to make the old part perform well, or do I add the effect of indifference to results to the manager's foolishness, and thus make things very bad indeed? Remember, friend, that when you do that, while you may feel justified in your attitude, and possibly might be too, in so far as the manager is concerned, still it must be remembered that more than you and he are directly vitally concerned. There are those who have worked hard to perfect the productions, the showing of which is injured by your action, and there is the public which has paid good money to view what you place before them. If you fail in any degree, then the box office will suffer, (which you may consider justified under the circumstances, though that is a question subject to debate), the producer will suffer and the public will be what comes very close to being defrauded. Also other interests will suffer. Ask yourself honestly: Can I afford to shoulder such responsibility because the manager is unwise?

There, men, read what has been said over again, and with kindly feeling toward the writer. It is not meant to convey censure, but merely to set certain matters before you for your serious consideration. We are trying to be absolutely on the level with you. We ask you in return to be on the level with us and place movietone before your audiences in the best possible manner. Are you with us?

FLICKERS

Projectionist Pete—We had a lot of excitement down at our place last night.

Movietone Mike—How was that?

P. P.—Somebody found a pair of silk stockings hanging to a chandelier.

M. M.—Say, what th'——?

P. P.—Well, you see there was somebody in 'em.

Keeping the sound gate clean is a small matter but it is of supreme importance. "It will pay you to look into this," as the fellow said when he climbed into the dentist's chair and opened his mouth.

There are plenty of reasons why movietone excels—and all of them are *sound* reasons.

No wonder a lot of guys can't sell themselves. Look at the samples they carry.

Porch swings may be more old-fashioned than flivvers in which to make love. But you never hear of a porch swing running into a tree.

You will probably recall that not long ago Thomas Edison publicly praised movietone. Tommy, you know, is that fellow who never sleeps more than four hours a night and invented the phonograph so nobody else could.

"Throw yourself into your work," advises a blurbist. That sounds like good enough advice, unless you happen to be a well digger.

(*Continued from page* 1)

You can't afford to do that, can you? Of course you can't. You wouldn't think much of the fellow who, to save himself just a wee bit of trouble or added work, deliberately took the chance of injuring other people, would you? Of course you wouldn't.

All right! All set! Let's go.

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VOLUME 1, No. 26. JUNE 30, 1928.

Concerning the Fader at Change-Over

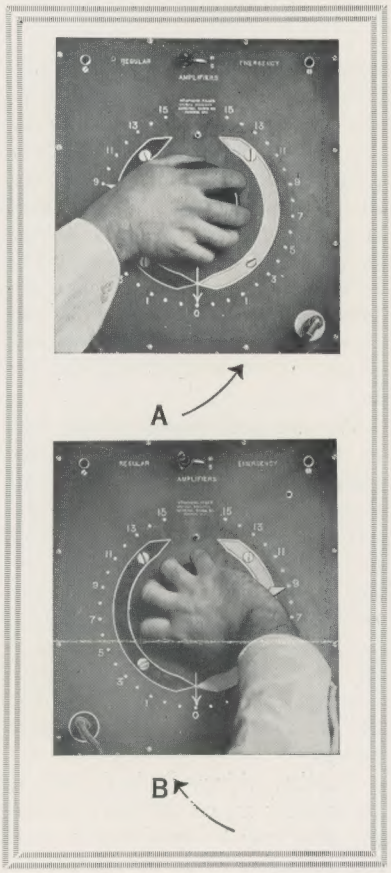
Be very careful about which direction you turn the fader at change-over. An error, (and it sometimes happens, too), in this respect, raises the sound amplification on the projector you are cutting out and leaves the projector you are cutting in without sound, which is, as you know, not so good. The actual net result is a series of squawks and meaningless noises.

A projectionist in the Northwest, who says he has committed that blunder twice, asks if there is not some method of insurance against it.

Certainly there is. It was described in Bulletin No. 3, January 21. I present you again the illustration printed in that issue.

Assuming that you are cutting out projector No. 1—the left hand one as you face the screen, if you will grasp the fader handle as shown in the upper diagram, with your wrist over the red, you cannot very well turn it the wrong way, even were you to try. On the other hand, if you are cutting out projector No. 2, (the right hand one as you face the screen), you have but to grasp the fader as per the lower illustration, with your wrist over the white, and you'll have a hard time turning the knob in any other than the right direction.

The reason for error in this matter lies in the fact that at change-over, the mind is centered upon watching for the cue, and upon the mechanical operation of change-over. Form the habit of grasping the fader knob as here illustrated at change-over time and you'll make no mistakes in future.



Grasp fader as shown by diagram. Turn as shown by arrows.

Oiling the Projector

Careful with that oil can, men! *One or two drops of oil is quite sufficient for any projector bearing,* except the intermittent, and that is of course in an oil well. More oil than that will just run out, get daubed about and very likely get on the film.

You don't like to receive oily films do you? What do *you* say about the projectionist who sends you oily film—the man who used them next before you?

Well, just remember that another man must put on a show with these same films when you are through with them, and it's much nicer to have him comment on the excellent condition of the films than to have him say things no respectable printer would put into type because of the oil *you* got on them.

That Sound Gate

Have you got the habit? Do you examine the sound gate carefully each time before threading and clean it thoroughly if there is the least bit of need? It's much nicer to do that than to find a scratch mark all the way through a reel of film, is it not?

Just keep your head and you will get along all right. About the only thing that doesn't get bawled out when it gets balled up is a pawnbroker's sign or a pool table.

FILE THIS

Type of Light Source

A New Jersey projectionist writes as follows: "Please do not think me foolish when I ask what type of light source is in your judgment best adapted to the projection of movietone. I ask this because the 'boss' is considering a change in our arcs, which now are straight arc, and has asked me what I believe to be best.

I don't quite know what to say because I believe movietone pictures above all others should appear just as natural as possible and I think the light source used has something to do with that."

No man is foolish merely because he seeks knowledge. It is the foolish who do not. I understand what thought you have in mind, but believe you have considered it from not quite the right angle.

The type of light source must be determined entirely by the auditorium, its lighting, the kind of screen surface, its condition and the area of the screen image.

What you probably have in mind is the effect of the tone of the light and in that your idea is entirely correct, but that element is so far transcended by the matter of light requirement for comfortable viewing that it becomes negligible.

You must have just sufficient light to set up maximum viewing conditions for the audience, taken as a whole. That is in itself a problem of very great difficulty, which may be hugely complicated by improper auditorium lighting, particularly if extraneous light from the orchestra pit or elsewhere be smeared all over the screen, or over any portion of its surface. Or if there be glare spots since they through the effect upon the eyes of the audience largely nullify what may be an otherwise proper lighting of the screen.

One thing is extremely important and doubly so where "talking pictures" are used, namely: There must be no more light used for projection than is necessary for comfortable viewing by the audience as a whole. Surplus light over and above that requirement makes for "chalkiness," which of course is highly unnatural and causes glare and eye strain.

It is impossible to deal with this subject in detail in the Bulletin. It would require many complete issues to do so. If you so desire, let me know and I will send you a list of authoritative papers dealing with this subject, which you may secure from the S. M. P. E.

There Is and Is Not

Two or three correspondents have asked this question: Suppose a person be seated say 150 feet from a movietone screen, would it not be impossible to have perfect synchronism of sound and motion, in so far as he be concerned, because sound travels much more slowly than light?

That is both true and not true. The synchronization effect is not, I think, in any degree affected by this condition, though, unquestionably it does exist. It were idle to deny or dispute that. However, all humanity is the slave of habit. We accept what we are accustomed to see as normal. "The Yahoo" says, speaking of our different fashions of clothing: "Use reconciles us to such uncouth shapes, or we would laugh to see such human apes."

We are accustomed to the lack of perfect synchronism because when a person 150 feet away calls to us, or we hear him or her speak, precisely the same effect you speak of is present. We therefore expect nothing else, and accept it as perfectly normal. The sound of one word may actually not reach the ear until the next word is forming, but "use reconciles us" and we see nothing in any degree wrong.

Another thing, I don't believe we actually watch the lips of a person who may be speaking to us at that distance, or if we do the vision is not sharp enough to enable us to note non-synchronism.

In short, I may say, as a complete answer to the question, the effect is there, but it is not perceived except perhaps to some extent with an enormous face filling the entire screen, or nearly so.

FLICKERS

Remember way back in Biblical days some guy blew a horn and the walls of Jericho fell down? Well, that's what will happen to the theatre if you let the volume of movietone run away with itself.

Keep your mind on your business. Did you hear about the absent-minded flapper? She put her powder puff back into her purse and hammered herself on the nose with her vanity case.

Talking about accepting substitutes, as nobody was, we know a fellow who, when his sweetie is out of town, carries a lipstick around in his pocket and kisses it.

Projectionist Pete was telling us about a buddy who had a painful accident. The fellow lost three fingers. Pete said he thought the cork worked out somehow.

Don't worry if success doesn't come to you by leaps and bounds. What do you think you are, anyway—an aesthetic dancer?

Keeping your projection apparatus in first-class shape is only a matter of form. So, for that matter, is a bathing-beauty contest.

Two pints used to make a quart. But one pint of the modern stuff will make a quartette.

Many a girl can't keep her face straight. Some of them can't even get it on straight.

They don't put so many jaywalkers in jail any more. They take them to the hospital.

Opportunity is always knocking. Those who aren't busy doing the same thing hear it.

Noah was the first projectionist —he struck the first arc.

Scratch your head more and you will scratch the sound band less.